

FAMOUS MONSTERS OF FILMLAND

NOV. NO.41 PDC 50¢
A WARREN MAGAZINE

FAMOUS MONSTERS OF FILMLAND

YOU ASKED
FOR IT!

THE
WERE
WOLF
OF
LONDON

SPECIAL BONUS
IN THIS ISSUE:
MUNSTER, GO HOME!





GLENN STRANGE as Atlas the Monster in MASTER MINDS. Looks more like Atlas the Guided Muscle!

FAMOUS MONSTERS OF FILMLAND

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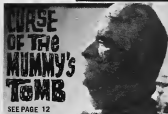
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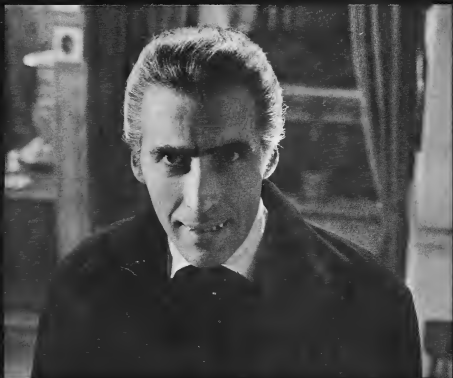
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HORROR HALL OF FLAME

never to be forgotten fiendish faces
that have lit up the screen
as you let out screams



To think of the Vampire King of the Undead is to remember Bela Lugosi among the dead—and Christopher Lee among the living. Here's one reason why: The Prince of Darkness in **HORROR OF DRACULA** (Universal-Hammer, 1958, color).

FAMOUS MONSTERS OF FILMLAND



One of the most beautiful beasts ever born from the magic hands of a make-up man. From France, none other than the current "Fantomas" himself, Jean Marais in **BEAUTY & THE BEAST** (1945).

NOSFERATU, A SYMPHONY OF TERROR, the classic from 1922, now known as **TERROR OF DRACULA** in its home movie form, available to collectors. And here is the incredible vampire, Max Schreck, whose very name meant "horror" in German.





To the friends of
FAMOUS MONSTERS
Herbert Lom.

PHANTOM OF THE OPERA No. 3. First it was Chaney, then Rains. Then Herbert Lom played the role (Hammer-Universal, 1962, color).

In 1940, at Universal, Tom Tyler took over the role of the ancient Egyptian Kharis, cursed thru the ages and kept alive by tana leaves, in **THE MUMMY'S HAND**.



Fredric March won an Academy Award for his horrifying role as the monolocal man of complete evil in **DR. JEKYLL & MR. HYDE** (Paramount 1932).



THE SHIVERY, SHUD "WEREWOLF OF HENRY HULL • W

BY DAY A MAN—BY NIGHT A
BEAST! WAKING HOURS SACRI-
FICED TO SCIENCE—WICKED HOURS
DEDICATED TO DEATH!

MURDER IN THE MOONLIGHT! TERROR STALKS!
AN UNSEEN HAND STRIKES!

CAP. LASSITER
"MURDER"

WEREWOLF
OF LONDON
Henry HULL
Valerie HOBSON

AFRAID TO GO HOME?
THE DEATH OF HIS SISTER WILL
FORCE YOU INTO A NIGHT
OF WEREWOLF
OF LONDON—HULL
HOBSON—MURDER IN THE
MIDNIGHT

WHO
WILL DARE
MIDNIGHT
HULL OLAND
WEREWOLF
OF LONDON

RELEASED BY WHOLE ESTATE MATTHEWS
FORMERLY BY WHOLE ESTATE MATTHEWS LAWRENCE GRANT
Produced by JACOB L. MURPHY
A UNIVERSAL PICTURE

BEWARE THE WICKED HOUR
AND THE STALKING BEING

TO HYSTERICAL WOMEN
SHUT YOUR EYES!

• If you want to get the most out of your book, we suggest you read it in one sitting. This is the best way to get the most out of it. **THE UNIVERSITY OF CHICAGO PRESS**

[illegible]

WARNING!
DO NOT
COME
WITHIN
4 FEET OF
FLOOR.

WHAT IS THIS
FLOWER'S
FEARFUL
POWER?
SEE! SEE! SEE!
WEREWOLF
OF LONDON

HULL
PLAND

WEREWOLF
OF LONDON

UNIVERSAL PICTURES

9

FAREWELL

he made 4 horror pictures

BELA LUGOSI

"THE APE MAN"

Produced by
SAM KATZMAN
and **JACK DIETZ**

Directed by
WILLIAM BEAUDINE

Screenplay by
BARNEY SARKISY

LOUISE CURRIE
WALLACE FORD
HENRY HALL

A MONOGRAM PICTURE

That's the late Wallace Ford, bottom left, as he appeared in **THE APE MAN** with the most famous Vampire Man of them all.

FAMOUS MONSTERS OF FILMLAND

WALLY TO FORD

THE MUMMY'S HAND reached out for him in 1940. He was Wallace Ford, born in England on 12 February 1899. And he lived to fall under the curse of Kharis (Tom Tyler).

Two years later, in 1942, the new Kharis (Lon Chaney Jr.) rose from **THE MUMMY'S TOMB** and sealed Wallace Ford's doom.

Ford had the distinction of playing a supporting role not only with Lon Chaney Jr. but with Bela Lugosi. Two horror greats! It was in '43 that he worked with Count Dracula himself in the Monogram mad scientist monster film **THE APE MAN**.

But it was in 1932—an exciting year that brought forth such memorable horror films as **DR. X** (in color with Lionel Atwill & Fay Wray), **Bela Lugosi** in the original **CHANDU THE MAGICIAN** (where he played Roxor), **Karloff & Laughton** in **THE OLD DARK HOUSE**, the first of **THE MUMMY** series and **DR. JEKYLL & MR. HYDE** with the Academy Award-winning performance of **Fredric March**—it was in the thrilling year of '32 that Wallace Ford starred in the film for which he will always be remembered by you, the readers. Whether you saw it or not, you have heard a lot about the hair-raising **FREAKS. FREAKS**, the horror classic of circus monstrosities, directed by the great **Tod (UNHOLY 3) Browning**.

Wallace Ford played a very sympathetic part in the otherwise horrifying tale of the diabolical revenge of the **FREAKS**.

And in Hollywood, at the age of 68, on 11 June '66, Wallace Ford died. His last acting role, a fine performance in an outstanding picture, was in **A PATCH OF BLUE**. His young nephew phoned our office to say he was a reader of **FM & MW** and asked if we would be recording the death of his uncle. "Uncle Wally often read your magazines," he told us, "and was a little disappointed he wasn't mentioned more often. He also appeared in dozens of action pictures and did many stunts."

We're sorry, too, Wally Ford, that we didn't mention you more often while you were alive. But you are not forgotten in death. **END**



Loff, Clown, Loff—and Wally Ford did just that in the famous horror story of real **FREAKS**.

In the clutch of Kharis! Wallace Ford dies at the hands of Lon Chaney Jr. in **THE MUMMY'S TOMB** (Universal 1942).



THE CURSE OF THE



A ghostly footstep falls on the porch. Look . . . there . . . dimly seen outside the windowpanes . . . in the murky London fog . . . what form of fear lurks there?

THE MUMMY'S TOMB



Crash! And a huge menacing figure comes smashing thru the doors, scattering glass all over the parlor floor of the victim paralyzed with fright.

turn page to
see his fate . . .

FAMOUS MONSTERS OF FILMLAND

*it waited 5000 years
for vengeance!*



DEATH at the hands of a "thing" thought long dead, a mummy that should have crumbled to dust 5000 years ago in the sands of ancient Egypt but whose hands reach out from the tomb into the land of the living.

the curse that would not die

In 1912 a small expedition of Englishmen opens a tomb in Egypt that was sealed in 3000 B.C. It is the tomb of Ra-Antef, murdered by his own brother. But at his death, Ra-Antef was mummified while wearing a medallion on which were written words believed to contain the secret of life eternal.

Shortly after the discovery of the tomb, one of the members of the expedition—Prof. Dubois (Bernard Rebel)—is brutally murdered in the Egyptian desert and the remaining members realize they are in terrible danger.

Great relief is felt when Sir Giles Dalrymple (Jack Gwillim) announces his intention to present the tomb's treasure to the Egyptian national museum. But the financial hacker of the expedition objects. He is an American showman named Alexander King, played by Fred Clark. His plan is to transport the tomb and its coffin with the young pharaoh back to England and later arrange to send it on tour thru Europe & the USA.

Hashmi Bey (Geo. Pastell), a representative of the Egyptian government, warns: "Beware the walking dead! Such sacrilege would activate the ancient curse!"

mayhem & murder

Aboard the boat bringing the Egyptologists and their ancient treasures to London is young John Bray (Ronald Howard), in love with Annette Dubois (Jeanne Roland), daughter of the dead professor. Bray is mysteriously attacked but escapes serious injury thanks to the help of a fellow passenger, Adam Beauchamp (Terence Morgan).

Adam is present when the treasures are uncrated at the site chosen for the London exhibition. He is curious to know whether the medallion-of-life was found among the treasures at the Tomb. He is particularly interested in a medallion worn by Annette herself and Sir Giles is asked to identify its origin. While examining it he is viciously attacked and the medallion stolen.

On the first night of King's show the stage is elaborately set with a copy of the Tomb's site. In an inner sanctum stands the mummy case of Ra-Antef. King cuts the seals to reveal the coffin—empty!

Now the horror of the curse becomes a living reality. The mummy (Dickie Owen) is alive and on a rampage! In fogbound London it beats, crushes, squeezes the life out of King, Hashmi, Dalrymple—all those who have defiled the sacred burial ground.

At last only Annette & John—and the mysterious Adam—remain to re-enact the fantastic climax of a story begun 5000 years before in the land of the pharaohs . . .

Unraveling time 80 minutes. In color. **END**



Above & Below, Ra-Antef the Avenger chokes & crushes the life from two who crossed his path and died to tell the tale.



THE THIN MONSTER CAPTURED!



NO ESCAPE FOR JOHN CARRADINE

In this underground Mystery Scene, John Carradine takes his life in his hands in a location where even the Phantom of the Opera might lurk! Do you recognize the picture from which it was taken?



VOODOO MAN (1944). A bearded Bela Lugosi frightens girl—and John Carradine's uncombed hair, wild eyes & gaunt features would be enough to haunt anyone's nightmares.

by Verne Langdon

As the blood-red sun of Southern Karloffornia was slipping silently into the bay, casting a slaughter-house scarlet over a little seaside town, a familiar figure approached the front door of John "Dracula" Carradine.

Was it Vincent Price calling upon John the Wan?

Was it a mummy in search of more tanna leaves?

No, it was this magazine's editor—the poor man's Vincent Price.

knock! knock! he's there!

After a timid knock, followed by a moment's pause, the door opened ominously and there stood the lanky screen star.

"You're early!" echoed the hollow voice.

It would have taken very little urging to remove Ye Ed from the dread presence of the vampire but before he could fumble in his pocket for his wolfbane the Carpathian Carradine put on his most pleasing smile and said (like the spider to the fly):

"Come in!" Upon being shown into the house, your editor was observed to make a mental note

of the fact that there was *no coffin in the front room*, not even a *laboratory set up in the kitchen*. "The coffin must be in the bedroom," he muttered under his breath.

Gathering up his fast waning courage, Ye Ed cleared his throat and began, "As you know, Mr. Carradine, I'm here to interview you for an article for one of my magazines . . ."

"Yes," came the not-too-enthusiastic reply, "I've seen those 'things' from time to time; movie monsters & the like. People send them to me, ask me to sign them. I'm not really a horror actor, you know."

And Basil Rathbone "doesn't make monster movies" and Boris Karloff appears in *terror pictures* and . . . who does play in horror & monster films?

pain in the brain

Ye Ed squirmed slightly, then formally opened the interview.

"Any Mad Scientists in your family?" he questioned.

"No, I'm afraid not. About the closest a Carradine ever came to science was my mother. She was a first-rate brain surgeon."

Once again Ye Ed squirmed.

"How about Boris Karloff—are you a personal friend?"



20 years after **HOUSE OF DRACULA**, John Carradine is still playing the thirsty count. Here he's about to slake his unnatural thirst in **BILLY THE KID VS. DRACULA**.

Sinister & psycho—in other words a mad scientist—that was Onslow Stevens in the horror spectacle, **HOUSE OF DRACULA**. (Universal 1945.) Owner of the house? John Carradine!



"Yes, he & I worked together back in New York on the stage." Carradine cleared his throat dramatically. "When our show closed, Boris went on to do another show and I came out to California. A young chap named *Lugosi* and I were called to Universal Studios and each offered the same role; we turned it down because they wanted to use a lot of make-up and, besides that, it wasn't a speaking part.

"Then they called Boris. He came out and accepted the role as *Frankenstein's monster*. To this day I've never regretted having refused the role but I know he has regretted taking it. He is a talented actor and capable of far more than he has been given credit for."

"What has been the most rewarding role of your career till now?" came the next query.

Carradine immediately brightened. "Oh, *Shylock* . . . maybe *Hamlet* . . . or perhaps *Othello*; any one of those were favorites of mine."

"How about *Dracula*?" ventured Ye Ed.

crimson carradine

Carradine became encarnadined (red in the face, to you!) "I'll never play that role again!" he vowed, looking very much like he was about to bite Dr. Acula in the jugular vein. "My public expects *drama* from me, sir; the Classics; and that's what I give 'em." This was before his roles in *Billy The Kid vs. Dracula*, *Wizard of Mars* and *Munster, Go Home*.

Producing several stacks of fotos he proudly pointed out, "Did all the make-up for these characters myself. That's the trouble with actors today, they're lost without a make-up man. It was different in Chaney's day, and I learned my trade well."

He indicated one make-up foto and was asked, "Is this a lace beard?"

"Heavens no!" boomed Carradine. "I never use lace beards or mustaches on my face; they're too tight. I 'lay' a beard myself. Takes about an hour to do it right but once that beard is on it's there to stay."

carradine's masterpiece

Some of us have seen the rare fotos of Karloff & Lugosi as priests, we have told (in *FM* No. 32) of the legendary portrait of Lon Chaney Sr. as Jesus, but now a new masterpiece was unfolded before our eyes.

Henry Fonda, Raymond Massey and others have made good, even great, *Lincolns*, but Carradine produced a picture of himself in *his own make-up* as Honest Abe that topped them all! It could have passed as a photograph of the great president himself!

Carradine then proudly produced his personal make-up kit—much more elaborate than Lon Chaney Sr.'s. "There's everything here," he explained; "pencils, brushes, grease . . . everything."

To Forrest J. Ackerman
with best wishes
from (Linda) Carradine



Signed in blood (?) for this magazine's editor—and hence YOU, the readers—by John Carradine as the human vampire in Universal's **HOUSE OF DRACULA**.

Even a curling iron for beards and a ventilating needle which I use when I make my own wigs."

Fingering a strange rubbery substance he added, "This is a special material which I invented myself to hold up under the heat of stage & movie lights. It's much better than rubber."

the witching hour

About this time Ye Ed suddenly awoke to the fact that Midnight was almost upon him and, with only seconds remaining before the clock would strike 12 and it would become High Moon, he began to make hasty preparations for leaving. Carradine had said he would never play the Carpathian Count again but, after all, you can't be too careful!

Bidding a hurried goodby he was almost out the front door when Carradine's arresting voice snaked thru the air like a lasso and caught him with one foot outside. "You can't leave now!" he commanded.

"He's going to kill me!" was Your Editor's probable thought.

"I was just about to perform a little experiment," said the vampiric master of mummies.

"He's going to drain my blood or wrap me up for a 3000 year nap!" Ye Ed was certain.

"I'm about to have a life mask made," continued Carradine. "Just thought you'd like to watch."

"That man will be the death of me!" breathed MW's editor with a sigh of relief.

Then he watched as I "plastered" the star with moulage. As I cast the face of the cadaverous Mr. Carradine the thought crossed my mind: "What a contrast! This morning in the Don Post Studios, I was doing the same to man-mountain Tor Johnson, and with the amount of moulage it took me to make a mask of Tor, I could have covered the whole body of John! From fiendom's fattest monster to Horrorwood's thinnest in one day!"

exit smiling

When the mask had been made we bade our genial host goodby and walked out into the summer nite air. It was evident that your editor felt relieved and that he was convinced he had penetrated the veil of mystery that had surrounded John Carradine in the past.

"Why, he's no vampire!" he declared confidently.

But as the pair got into the car and drove away, they failed to note the bat-like form which for a moment hovered over the spot where the automobile had been parked, then fluttered on noiseless wings off into the darkness as a cavernous voice echoed hollowly, "His blood just wasn't my type!"

END

MYSTERY LINES

Here are direct quotations from some of the most famous monster films ever to come out of Horrorwood. Try your hand (or claw) at identifying them. Match up the lines with the people who said them, and the film in which it was said.

By Steven Jochsberger

1. "For fifteen years I've rotted in the darkness, waiting not to kill you, but to kill your soul . . . slowly."

2. "You stay . . . We belong dead!"

3. "The brain that was stolen from my laboratory was a criminal brain!"

4. "Baron Frankenstein, we come to meet you not to greet you!"

5. ". . . and here's one for Sherlock Holmes! There was enough Formic acid in his body to kill 20 men!"

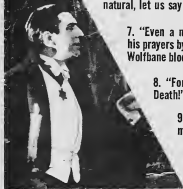
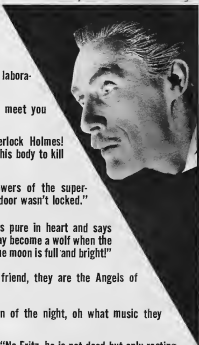
6. "Since you deny the powers of the supernatural, let us say that the door wasn't locked."

7. "Even a man who is pure in heart and says his prayers by night, may become a wolf when the Wolfbane blooms and the moon is full and bright!"

8. "For you my friend, they are the Angels of Death!"

9. "Children of the night, oh what music they make!"

10. "No Fritz, he is not dead but only resting . . . waiting for a new life to come!"



Answers

1. Bela Lugosi to Boris Karloff in THE BLACK CAT
2. Boris Karloff to Ernest Thesiger in BRIDE OF FRANKENSTEIN
3. Edward van Sloan to Colin Clive in FRANKENSTEIN
4. Mayor to Basil Rathbone in SON OF FRANKENSTEIN
5. Coroner to James Arness and James Whitmore in THEM!
6. John Carradine to Onslow Stevens in HOUSE OF DRACULA
7. Evelyn Ankers to Lon Chaney in THE WOLFMAN
8. Bela Lugosi to Robert Frazer in WHITE ZOMBIE
9. Bela Lugosi to Dwight Frye in DRACULA
10. Colin Clive to Dwight Frye in FRANKENSTEIN

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VAMPIRES 3



STARRING BELA LUGO, SEE?

Bela Lugosi in **VAMPIRE OVER LONDON.**

See Bela Lugosi as **MY SON, THE VAMPIRE.**

Be there (and beware) when **MOTHER RILEY MEETS THE VAMPIRE.**

Every Lugosi fan has heard of these films and wanted to see them.

Actually, they are all the same picture!

Just different titles.

Lucky British fans of Bela got to see his **MOTHER RILEY MEETS THE VAMPIRE** 'way back in '51.

VAMPIRE OVER LONDON was the name by which the pic was going to be released in the USA in '53 but somehow it never came to pass.

Finally, 10 years later, in 1963, it did have a limited showing in America under the title of **MY SON, THE VAMPIRE**.

Here, at last, is the story.

bat-wings over britain

A mysterious dark figure arrives in England.

This sinister visitor is known as the Vampire.

This transplanted Transylvanian is none other than—Bela Lugosi!

HE has come to complete experiments in a mad bid to outdo Fu Manchu, Roxor, Dr. No & all the other baddies who seek to gain control of the world.

To achieve his unholy ambition, the Vampire needs the help of a radar-controlled invention. It is a Robot in half-human form. It is secretly shipped to him from an unknown port.

But by mistake the metal servant is delivered to a kookie old woman known as Mother Riley.

Thru remote control the would-be ruler of the world contacts his metal man and learns where it is. He orders it to move itself to his house—and to kidnap Mother Riley while it's at it.

Fearing she may know too much, the Vampire keeps Mother Riley captive.

But the nutty Mrs. Riley doesn't know *enough*—she turns amateur detective in order to find out the hidden secrets of the Vampire!

When Lugosi leaves for the dockyards to visit a ship bearing a valuable chart he wants, Mother Riley bursts into a whirlwind of action in an all-out effort to wreck the Vampire's plans. Thru methods both unusual & hilarious, the old lady ruins the plot of the Vampire and puts an end to his sinister threat of world-wide conquest.

Lugosi defeated by an old woman?

Most fantastic film we ever heard of!

END



"Mr. Vampire" in his original role as the 500-years-dead Count DRACULA (Universal 1931).



Stout Steel Fella meets a Lugosi named Bela in British-made **VAMPIRE OVER LONDON**.

Bela in his **Black Magic** den in one of his rarest, seldom seen, most little known films: **I LED 2 LIVES**.



THE MOST MONSTERIFIC! NEWS OF THE YEAR!!!

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FIRST FILMONSTER MAGA-
ZINE!



MONSTER THRILLS GALORE!

are featured in this exciting new collection—our 5th Annual—from the rare issues of FM.

You've heard of our legendary articles & pics in the early 50s . . . now, by Public Command, we bring back the best of them to thrill you anew!

They're all there, your favorite Ghost of Character: the Chaneyes Sr. & Jr., King Karloff, the Immortal Bela, the little giant (Peter Lorre), the big giant (King Kong), the merchant of menace (Vincent Price) . . . all your favorite favorites of film-don't's fienddom.

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MYSTERY PHOTO

DEPARTMENT

WHO
CAN
HE
BE?



Is he THE NEANDERTHAL MAN?
THE GIANT FROM THE UNKNOWN?
An Adorable Snowman?
Son of Ygor?
Boris Karloff as The Mad Doctor?
Guess again.

And if you can't guess—or recognize him—here's a clue:
HOLY CHANDU JAR INNER THEATER.

Take that strange sentence, re-arrange the letters in it, and you'll have not only the name of the picture from which the photo above was taken but, if we're not mistaken, the name of the male star.

Still too tuff for you?

Well, the Amazing 50' Woman (Allison Hayes) was in the film.

All readers guessing right, and getting their answers in before this issue is published, will get a free Life Membership in the Mind Reading Society of Tibet.



Mystery Guest in Issue No. 40?

Among the earliest to identify the face as one of the mutants from THE UNEARTHLY (starring John Carradine, with Tar Johnson) were Pat & Mike Perjes, Steven Jensen, Mary Jensen (no relation), Derek J. Mehan, Terence O'Brien, Neal Johnson, Margie McConnell & Don V. Lang.

do you recall the

BLACK ZOO

uncaged rage on a rampage of terror



death from the dark

Two baleful yellow eyes, burning bright, peer out thru a hedge at secretary Mary Hogan as she walks home under a moonless sky. The place is Westwood Village, in the environs of Los Angeles, not a jungle in India, yet suddenly—impossibly—she sees

a tiger!

She screams.

It leaps.

The great cat's weight smashes her to the sidewalk. The snarling beast's deadly fangs rip her soft white throat & a pool of blood stains the cement to mark the spot where she met her horrible & unexpected death. . .

While police investigate the mysterious tragedy, a tall, cadaverous man named Conrad (Michael Gough), owner of a suburban zoo, is pressured by speculator Jeffrey Stengel (Jerome Cowan), to sell out for a tract development. That evening Conrad, inwardly raging at Stengel, berates instead his teenage helper, Carl (Rod Lauren), a lonely mute, then tells him to "bring the children" into the parlor.

the beast-master

Carl uncages a tiger, a lion, a lioness, a black panther & a cougar and leads them into the room. The beasts settle themselves gravely on couches and listen while their master plays the organ. The last chord dies; he turns:

"Children, I've brought you here because evil men want to steal our land, our home. In their greed they might even want to kill us." The jungle cats hang on his word as tho they understand everything he is saying, as tho there is some psychic bond between them. "But don't fear . . . we will take care of our enemies—together."

Accompanied by the lion, he goes to Stengel's. He enters the house alone. As the man mixes a cocktail, Conrad opens the door, calls, "Come in, Kling," and the lion enters. On command, the animal springs at the shrieking speculator, whose glass shatters on the floor. . .

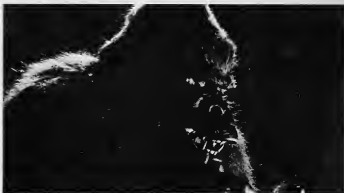
In the zoo compound, Audrey (Marianna Hill), an art student, is sketching a tiger when she sees Carl and is attracted to him. She speaks; he doesn't answer. She persists; he points to his throat to indicate he is dumb. Then Conrad appears. "Get back to work!" he orders. "Don't annoy the visitors." Carl leaves and Conrad tells the girl it is closing time.

conrad the cruel

In the kitchen, Conrad taunts his wife, Edna (Jeanne Cooper), a for-



The "children" await their master's commands.



Konga-like ope obeys order to "kill! kill!"

The cougar has the best lions! And pointing them out to him in the script is producer Hermon Cohen, who gave you **HORRORS OF THE BLACK MUSEUM**, **CIRCUS OF HORRORS**, **HOW TO MAKE A MONSTER**, **THE HEADLESS GHOST**, **KONGA**, **BLOOD OF DRACULA** and, among others, **TARGET—EARTH!**



mer circus star who has brought her chimp act to the zoo. "This zoo," she says, shuddering, "it isn't exactly the Garden of Eden."

Then she asks her husband, "Why don't we allow Carl to eat with us tonight?" He answers: "You don't change the feeding habits of an animal." She shrugs. "Okay. Only, I can't help think you shouldn't keep him caged up. He's entitled to a chance in life." Conrad replies that he has "plans" for Carl which he will disclose "at the right time," and silences her.

In the morning Joe (Elisha Cook), a zoo attendant, baits the tiger, Baron, at feeding time. Baron's claws lay his left arm open to the bone. He whips out a pistol & kills the animal. For this, Conrad slashes Joe's face to ribbons with a steel-pointed prod, then makes Carl throw the man to King, the lion, to be horribly killed.

A nite fog hovers over the zoo's animal graveyard as Conrad conducts the tiger's funeral. The other "children" constitute the mourners and lie about on rocks & on the ground to hear the eulogy.

aftermath of death

Then Conrad goes to a meeting of the True Believers, a cult of animal worshippers, presided over at a flaming brazier by the bearded Radu (Oren Curtis). He is sheathed in a tiger's skin & crowned by the stuffed head with its snarling open jaws. As consolation for his loss, the members present Conrad with a tiger cub into which they "pray the soul" of Baron with eerie incantations. Conrad takes the cub home, turns it over to Carl, sends his wife to bed, and plays the organ, an ecstatic expression on his face. The weird music rolls out & vibrates thruout the whole zoo. The animals raise their heads & listen intently.

Edna is performing with her chimp act for zoo visitors next day when Jenny (Virginia Grey), her former agent, calls. Jenny has a tempting offer from a circus. Reluctantly, Edna answers that her husband needs her. Jenny replies, "You don't convince me. You yourself have called many times & told me about the strange goings-on here. You have to move while you're still young & beautiful." And Edna agrees.

Concealed in the shadows stands Conrad. He has overheard the whole conversation. A malevolent expression distorts his face.

It is nite again when Jenny Brooks drives into her garage. She switches



out the lights, steps out of the car—and into the arms of a huge black gorilla.

killer ape

Her screams arouse the neighborhood. A man rushes in & finds her body, crushed & mangled. There is no trace of her assailant. The only clue: some coarse black hairs clutched in Jenny's hand.

The Coroner and the police technician connect the hairs with "a member of the ape family" and theorize from the brutal force used that it was a gorilla. Detectives link the case with the unsolved deaths of Mary Hogan & Stengel, also apparently the work of animals, and Lt. Rivers orders "the owners of all animals other than domestic pets"—including the owners of private zoos—brought in for questioning.

As the dragnet goes out, Edna, reading of Jenny's death in her morning paper, and suspecting her husband, wrings from Carl the admission that he drove Conrad and the gorilla to Jenny's home.

"How could I have been so blind?" she cries. "For 3 years I didn't realize what his crazy worship of the animal kingdom meant. And how fiendishly clever of him to lie both of us to him—me with promises, you with fear. And all the time ruling us as if he were the master keeper, the master trainer, and we were his animals! If we want to stay alive we must get away. You know that, don't you?"

mad Carl's fate

They prepare to flee together. They are running thru a driving rain to a car in the zoo compound when Conrad surprises them. Hidden, he overheard their plans. He seizes Edna and drags her thru the mud by the hair. "No woman ever leaves me alive!" She screams for Carl. But the killer sneers, "Do you know what Carl is to me? Carl is my son!"

The revelation shocks back to Carl in a flash the lost memory of what struck him dumb in boyhood—the sight of his mother, Conrad's first wife, being torn to pieces by a lioness at his father's command. Carl springs to Edna's aid, finds himself fighting for his life with a madman, and strangles his father, who dies calling on the animals to save him.

But steel bars effectively prevent the powerful beasts from aiding their master. The great caged cats are powerless to protect him and in the end are left forlorn in the rain, stricken by the loss of Carl their king.

END

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After years of mind-crumbing discipline & extensive training, Dr. Acula has taught Ygor to write! This test is his first product, which we are publishing to see if our readers can match their wits against old Ygor. If your score is from 7 to 12 correct, then Ygor will hang his head (for the second time) in shame; but if it's less than that, Ygor is an Einstein compared to you!

The alien invader goes up in flames in—

1



a. THE CREEPING UNKNOWN b. THE BLOB
30 c. X—THE UNKNOWN

The young Shakespearean actor pictured here is—

2



a. John Barrymore b. Lionel Atwill
c. Ernest Thesiger

A scene from the film—



a. THE HOUND OF THE BASKERVILLES
b. THE HORROR CHAMBER OF DR. FAUSTUS c. THE MASK

The Masked Terror from—



a. THE TERROR (silent) b. THE CAT AND THE CANARY (silent)
c. FANTOMAS (silent)

Scene from one of the unbest movies ever made—



a. GRAVEROBBER FROM OUTER SPACE
b. NIGHT OF THE GHOULS c. PLAN 9 FROM OUTER SPACE

"Oh, give me a home where the dinosaurs roam . . ."



a. THE ANIMAL WORLD b. BEAST OF HOLLOW MOUNTAIN
c. THE LOST WORLD

The face of Mr. Hyde, as portrayed by—



a. Fredric March b. John Barrymore c. Spencer Tracy

The diabolical? fiendish? frightening? villain from—



a. DR. STRANGELOVE b. DICK TRACY
c. MOUSE ON THE MOON

Men battle over the last woman on Earth in—



a. THE LAST WOMAN ON EARTH
b. FIVE c. THE WORLD, THE FLESH, AND THE DEVIL

Scientists survey the slime-coated rocket from—



a. THE FIRST MAN INTO SPACE
b. THE CREEPING UNKNOWN c. NIGHT OF THE BLOOD BEAST

Barbara Steele plays the witch in—



a. DANSE MACABRE b. BLACK SABBATH
c. BLACK SUNDAY

Bela is up to his old tricks in—



a. DRACULA b. RETURN OF THE VAMPIRE
c. SPOOKS RUN WILD

ANSWERS

12—c.
11—c.
10—d.
9—b.

8—b.
7—d.
6—b.
5—d.
4—b.

4—b.
3—d.
2—c.
1—d.

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RRORSVILLE... HEADLINES FROM

BORIS KARLOFF is at it again. This time he will make robots out of human beings, using a mind-controlling drug in **THE VENETIAN AFFAIR**.

The film stars Robert Vaughn, "The Man From U.N.C.L.E." Karloff is the scientist who dotes on experiments, turning otherwise decent folk into master criminals.

The mild-mannered Englishman remarked recently that he is grateful for the many menace roles which have come his way, and the fact that he was typecast for so long as a villain.

He feels that at 78 he is indeed lucky to be still in demand with producers willing to bring him from his London home to work in, Hollywood. "I'm a fortunate man to have been able to work steadily all these years, more than 50," he says, "and I hope to keep on working to the very end. I intend to die with make-up on, in front of the cameras, working at my trade as an actor."

WOLF MAN FANS: Grosset & Dunlap Publishers have come out with "Gallery of Ghosts" by James Reynolds, with a foreword by Lon Chaney Jr. The book is hard-bound and sells for \$3.95. Contained in this 235-pager are tales which had their roots in England, France, Belgium, Hungary, Norway & about 5 other countries.

In the foreword by Chaney, "Confession of a Make-Believe Werewolf," the famous terror star gives great insight into the problems which went into portraying the man who wear wild "when the wolfbane blooms and the autumn moon is bright," and it's something that ought to be read by every serious Chaney historian.

In concluding his message, Chaney tells readers: "I cannot account for the belief in were-animals held so widely by so many people. Nor can James Reynolds account for the existence and persistence of the belief in ghosts. Are such beliefs merely coincidence? Are they derived from actual supernatural events? How can one explain similar legends existing among different peoples distant from each other by thousands of miles, great oceans and vast continents? Are the stories variations and local adaptations of one basic legend, carried from land to land in folk-lore? Or are they similar supernatural phenomena native to each place?"

"I cannot answer these questions; I can only grope for answers and explanations which somehow remain entirely unsatisfactory. In reading and re-reading 'The Gallery of Ghosts,' I realize that James Reynolds felt the need for explanations far more intensely than I do. Each time I put down this book, I feel a two-fold regret. One, that Reynolds never found the time to devote himself as thoroughly to research in the field of were-animals. And two, that I have ever had an opportunity to portray a real ghost on the screen. This book, unfolding the background and history, the motivation, the setting and the character of the ghost, is a complete guide for the actor."

"If one cannot see a real ghost, then reading the true ghost stories of James Reynolds is the next best thing."



VINCENT PRICE

A **SURE MARKET** for Reynolds' collection of ghost stories are the members of a group who hang out at Number 31 Travistock Square, in London. They belong to one of the world's most eerie societies, who for nearly 85 years remain unfazed by people refusing to take their work seriously.

Calling themselves the Society for Psychical Research, the group of 1200 professors, lawyers, doctors & journalists from all over West Europe pursues such research as investigations involving haunted houses, dreams which come true, people with mind-reading skills and a variety of other weird activities for which experts can offer no satisfactory explanations according to known laws of science.

Though the strange society spends most of its time showing up fakes, it has nevertheless shunned publicity. Yet its files of some 10,000 books & reports make up one of the most fascinating reading collections to be found anywhere. Its quarterly Journal of Psychical Research and its irregularly published proceedings contain news of experiments and full accounts of the phenomena of the queer & unexplainable.

The whole of science rests on the principle of appealing to fact instead of claiming to know the truth in advance. Indeed, many laws of science owe their existence to apparent contradictions of established laws," declares a past president of the Society.

HORRORSVILLE... HEADLINES FR

By Bill Obbagy

The Society, which delights in exposing phonies & frauds, likes to keep some of its hoax curiosities on hand. For example, it has the thumbprint of a ghost, which is actually the thumbprint of a fake medium, and a sample of "ectoplasm," which is nothing more than a piece of cheese-cloth seized from another medium. On file also is the record of an "interview" with a famous talking dog, which remained embarrassingly silent during a question session by a Society team.

Tho the Society painstakingly compiles its records in the trust that future scientists will use the information to push forward the frontiers of knowledge, one of its neighbors on Travistock Square (namely, the British Medical Association) regards the psychical experimenters as a "collection of harmless cranks dealing in eerie trifles."

"CHAMBER OF HORRORS", originally conceived by Warners as a tv pilot, has been expanded and will be released as a theatrical feature. Cast is headed by Patrick O'Neal & Suzy Parker. The suspense is scheduled for Fall release. The film is based on the old HOUSE OF WAX theme . . . which can be traced back to



BELA LUGOSI

Warners' 1953 Vincent Price thriller and even further to MYSTERY OF THE WAX MUSEUM starring Lionel Atwill. Somewhere in between the two was Universal's FROZEN GHOST with Lon Chaney Jr., which also touched upon the wax museum idea.

Hopefully, CHAMBER OF HORRORS will offer a new twist to an old theme. And—who knows?—perhaps it will turn up a star like Atwill, Chaney or Vincent Price. ("What we need around here is some new blood!" said Dracula to his wives.)

SAYS SHARON TATE of her starring role in THE VAMPIRE KILLERS: "I'm a sweet little girl who's stolen by the vampires. My father has decided to keep my room full of garlic to keep people away from finding me. So when the undead open the door and find me!"

AUGUST 16 marks the 10th anniversary of the death of BELA LUGOSI.

At a time like this many horror fans wonder where

Lugosi would be and what he'd be doing if he were alive today.

Would there ever have been a Chris Lee as we know him today? Would Bela Lugosi have been the star of HORROR OF DRACULA as well as its outstanding sequel, DRACULA—PRINCE OF DARKNESS? Or perhaps the host of a terror series on some tv network?

Would he have gone on a new nationwide tour with an up-dated version of DRACULA? Perhaps added BILLY THE KID VS. DRACULA to his list of film credits? Sung songs about Transylvania on The Danny Kaye Show?



LON CHANEY JR.

That his death meant a great loss to monsterdom is undeniable. It, in fact, goes without saying.

The veteran actor never lived long enough to see the fantastic success of a new wave of horror films. He never lived long enough to see a fan club spring forth and snowball into a 1000-plus membership. Rarely, if ever, had he seen his face on the cover of a magazine. Today, however, the cape-flapping Dean of Draculas appears on magazine covers at least twice a year—not to mention the countless amateur publications & fan club magazines.

Unlike Lon Chaney & Peter Lorre, Bela Lugosi did not die in the midst of tremendous popularity and in demand by film studios. Bela, to his dismay, had to take what film offers came his way—for horror films, in 1956, were far from being at the peak of popularity.

Altho many fans still remembered him, the Hollywood producers did not. He was, to them, a "has-been," and no longer considered a valuable property.

But Bela was determined to make a come-back. He was determined to hit it big once more and take Hollywood by storm.

He probably would have done it, too. But he died. He died two years too soon. Two years before The Bela Lugosi Fan Club came into existence; 2 years before horror films shot back into national popularity; 2 years before the birth of FAMOUS MONSTERS.

Sometimes I wonder who suffered the greater loss . . .

END



VAMPIRE No. 1

HORRORSVILLE... HEADLINES F



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WEREWOLF OF LONDON

**UNIVERSAL'S SUPREME
SHOCKER REVISITED!**

An Historical Document
(20 April 1935)
of Horror

A Message from the
President of
Universal Pictures

When we produced WEREWOLF OF LONDON we gave it all the shock & goose-pimples we could jam into it.

Human nature is still the same as it has been for a thousand years. We love the thing that shocks us or sends a chill down the spine.

We fear it. We dread it. But we love it. WEREWOLF OF LONDON is a bloodcurdling thing.

It will give the unholy shivers to even the hardest boiled movie egg.

It is as gruesome as DRACULA—as startling as FRANKENSTEIN—as much of a soul-shocker as we know how to make.

But it is a glorious change from the Pollyanna pictures which you may have been using as a steady diet.

Showmanship consists largely in presenting the unusual, the unexpected—even the dreaded thing.

Henry Hull plays the title role.

Warner Oland contributes his usual weird, eerie stuff.

The rest of the cast was chosen for its peculiar ability to deliver the odd, the bizarre—the shock!

The settings, the lighting, the story—all are away from the routine.

The story could never happen and that's the very thing which will knock people somewhat queer.

Here is a real thrill—a thing you will talk about and shudder about.

WEREWOLF OF LONDON is a freak of a shocker. We warn everybody to stay away . . . then watch them come in droves.

Carl Laemmle
Carl Laemmle

Terror in Tibet

TIBET. The far. The distant. The mysterious. Land of the lost horizons, of Shangri-La, of the Abominable Snowman and of—the lycanthrope!

To this rugged mountain terrain comes Dr. Glendon (Henry Hull), a great floriculturist from London, lured by reports trickling back to civilization that a strange flower has been seen by travelers in this forbidding land, a nocturnal plant that, unnaturally, takes its life not from the warming rays of the sun but from the coldness of lunar light. A plant of unusual appearance & unique qualities that blooms only at night.

In a vast & rugged wasteland at the base of a mountain, Glendon's little caravan pitches its tents & huddles down for the freezing night. Jagged rocks, silhouetted against the lowering sky, resemble the spiny



back of a slumbering stegosaurus. The cold of this ancient, bleak & barren land is enough to chill the marrow, but another, even more icy element enters: the nearby howl of a lone-prowl wolf.

During the nite the impatient Dr. Glendon sets out to find the fabled Moon Flower, whose properties, it is believed, can combat the unholy affliction of lycanthropy. He discovers a lost world of floral fantasy, a weird valley where the moonlight itself seems to have crystallized. On the floor of this valley, like the cape of a Snow Queen, stretches a carpet of shimmering phosphorescent flowers. Their blooms seem to have absorbed the rays of the moon & now be reflecting them like an albinal aurora borealis.

Chapter 2

The Fatal Encounter

Other eyes are watching as Dr. Glendon surveys the domain of the mariphasa flower, eyes feral, blood-shot & filled with hatred for this intruder whose unwanted presence menaces the short supply of the



The one quick glimpse the film affords us, in the first reel, of Warner Oland as a werewolf.

Henry Hull (center), deep in the heart of mysterious Tibet, points the direction to where he believes the legendary Moon Flower may be found.





Adjusting the moon ray machine, the mechanism Dr. Glendon hopes will force the mariphasa to bloom.

priceless plant. We catch a brief half-glance at the owner of those eyes & it is enough to make us shudder. His coarse black animal-like hair bristles up on his head & flares at the sides, plunging in a triangular widow's-peak almost to the bridge of his wrinkled leathery nose. Bushy eyebrows streak wildly upward at 45° angles.

A flicker, and the apparition is gone, disappeared behind a concealing embankment of rocks.

Unaware of impending danger, Dr. Glendon makes for a particularly attractive specimen of the wolf-flower. As he reaches to pluck the plant—

The werewolf strikes!

Snarling, the man-creature bites Dr. Glendon on the arm. He recoils in pain. And something greater—horror—for he knows that the bite of a mad dog can produce rabies, death from hydrophobia, but the bite of a werewolf contaminates a man with something worse than death.

Shaken by the experience, determined to tell no one of the curse that has befallen him, Dr. Glendon staggers back to the camp & eventually

makes his way home to London. He carefully transports with him that which has now become as precious to him as life itself, his only hope of normalcy—the mariphasa plant.

Chapter 3

A Disturbing Conversation

One day while he is busy in his laboratory Dr. Glendon has an unexpected caller, a visitor from the Tibetan valley of the shadow of death. His appearance, mannerisms, veiled references puzzle the doctor, who cannot place just where he may have met this stranger before.

"Let me introduce myself again," says Warner Oland; "I am Dr. Yogami . . . like yourself a student & nurturist of plants."

"Did I understand you to say that we met in Tibet?" asks Dr. Glendon.

"Yes," replies the swarthy Asian, adding cryptically: "And unless I am mistaken we were both on a similar mission."

"Yes?" Glendon prods for more information.

"Would it be intrusive," Yogami continues with studied politeness, "if I should ask you if you were successful?"

Glendon is still evasive. "In what?"

"In obtaining a specimen of the mariphasa *lunina lupina*, the phosphorescent moonflower?"

Glendon is startled. "Why, you know?"

" . . . that it only blooms under the rays of the moon. My specimens died on the journey back."

"As a scientist, sir," Glendon challenges, "as a botanist, do you actually believe this flower takes its life from moonlight?"

"I do," Yogami answers.

"Well," Glendon states flatly, "so far I have been unsuccessful in persuading mine to bloom by moonlight or any other kind of light."

With almost pathetic concern Yogami asks, "Would you let me see them?"

But Glendon is cold, abrupt. "I am very sorry I'll have to ask you to excuse me," he says.

A Lecture on Lycanthropy

Yogami is persistent & a little later engages Glendon in an enlightening but frightening conversation.

"Werewolfry!" the sinister Asian declares. "Lycanthropy is the medical term for the affliction I speak of."

"And you expect me to believe," derides Glendon, "that a man so afflicted actually becomes a wolf under the influence of the full moon?"

"No," Yogami replies with quiet conviction; "the werewolf is neither man nor wolf but a satanic creature"—he places special emphasis on the terminology—"a satanic creature with the worst qualities of both."

Glendon scoffs none-too-politely. "I'm afraid, sir, I gave up my belief in goblins & witches, personal devils and—er—werewolves, at the age of 7."

Yogami is undismayed. "But that does not alter the fact that in workaday modern London, today, at this very moment, there are 2 cases of

werewolfry known to me."

"And how did these unfortunate gentlemen contact this—medieval unpleasantness?" Glendon's tone, as always, is cynical.

Yogami is almost pale beneath his naturally dark exterior as he warns: "From the bite of another werewolf. These men are doomed but for this flower—the mariphasa."

Chapter 5

Yogami Persists

Glendon strives desperately, vainly, to force his mariphasa to blossom. "See that moon vine, that only blooms at nite," he points out to his caretaker; "if I've deceived that vine surely I can deceive mariphasa."

"I don't know, sir," the man replies skeptically. "I've got a feeling that 'mariphasy' ain't a human plant, not like this vine."

A little later, alone in his laboratory, adjusting his moon-ray generator, the frustrated doctor almost swears at the reluctant plant. "These 2 buds should bloom before tonite!"

His ministrations to the mariphasa are interrupted by a call on his

closed-circuit vidiphone. On a miniature TV screen in his lab he observes Dr. Yogami at his door. Peculantly he declares, "Didn't they tell you I wasn't seeing anyone today?"

"I thought at least you might see me."

"Come another day—please."

"Another day would be too late. What will happen before morning I cannot say. Tonite is the first nite of the full moon."

"Still harping on that old wives' tale of yours, huh?"

"Would that it were an old wives' tale. . ."

Face to face, Glendon asks Yogami pointblank: "What do you want of me?"

"Two blossoms from the mariphasa flower would save 2 souls tonite."

Glendon is startled. Dismay in his voice, he says: "I thought you said the mariphasa was a cure."

"No, an antidote—effective only for a few hours," Yogami continues: "Won't you let me see the results of your experiment?" All this time Glendon has kept him outside the door of the laboratory.

"I'm sorry. When my experiment has been completed I will show the

Behind the scenes foto showing Henry Hull posed in laboratory for his role as Dr. Glendon.





Alone in his study, the throbbing symptoms of lycanthropy begin to fever the forehead of doomed doctor.

results to the entire world, not before. And now, sir, I must wish you good day."

Yogami warns: "Remember this, Dr. Glendon: The werewolf instinctively seeks to kill the thing it loves best." And a last sinister word in parting: "Unless this rare flower is used tonite the werewolf must kill at least one victim every nite."

Chapter 6

The Terrible Transformation

Dr. Glendon settles himself apprehensively in his study, waiting & wondering what will happen when the full moon rises. His wife Lisa (Valerie Hobson), entering the room & finding it in semi-darkness, switches on a light. Her husband's immediate outburst startles her.

He apologizes. "Sorry, darling, I've been putting some medicine in my

eyes & the light hurts them." But when she is not quick enough to suit him in turning off the lights, he explodes: "Put out those lights, put out those beastly lights, I tell you!"

Insulted by his attitude, his wife leaves him alone, departing for an evening's entertainment with an old friend (Lester Matthews as Paul Ames: who many years before had been her unsuccessful suitor).

By firelight, Dr. Glendon sits in a chair, trying to compose himself, to organize his thoughts.

Suddenly, his cat's ears prick up. As he looks uncomprehendingly at his pet it arches its back, spats & leaps away from him.

The ominous musical background becomes more dramatic.

He glances at his hand, is horrified to see that its back, its palm, has become thick with hair.

He runs to the door of his study, flings it open, starts upstairs, changes his mind. As he moves thru the room he passes a post—and at the

same time passes thru phase one of his change. He is now a hairier, less human individual.

As he passes a second pillar, his appearance alters even more frighteningly. Tusks protrude upward from his lower set of teeth. A growl issues from his throat.

He heads for his laboratory, for his only hope of salvation—the mariphasa bud. Has it blossomed?

It is gone!

Stolen!

He snarls in rage.

Donning scarf, cloak, hat, he slinks out into the foggy London nite. . .

Chapter 7

Wolf at Large

That nite a howling baying wolf prowls the streets of England's sprawling metropolis; marauding, maiming, killing. A Miss Ettie Coombs (Spring Byington) screams down the house as she is attacked

by this beast in her bedroom; another, unidentified woman, screams her last as she is ferociously killed on a lonely London street—and Scotland Yard is baffled by the coroner's report that she died at the fangs of a wolf.

Glendon takes a lodging for a night in a questionable neighborhood & there the lycanthropic change comes over him again. When one of the nosy women of the tavern peeks in his room, she's sent into a fit of hysterics, screaming: "He had green eyes! he clawed at me! he was covered with hair!"

And soon the newspaper headlines shriek **GOOSE LANE MURDER**—Unidentified Girl Horribly Strangled. Dr. Glendon, along with all of

wolf abroad in London, an unfortunate mortal afflicted with lycanthropy. There will be murder tonight & tomorrow night unless the mariphasa flower can be found. It is the only known antidote. Without it, there will be an epidemic that will turn London into a shambles!"

In his laboratory by day, Dr. Glendon curses the all-important plant. "You stubborn thing, why don't you bloom!" But the bud refuses his bidding.

While Glendon's attention is elsewhere, Yogami secretly insinuates himself into the laboratory & is in the act of making off with the precious flower when Glendon discovers him. In a fury, Glendon chases Yogami halfway up the stairs, catches

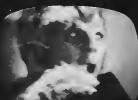
him, struggles with him. "You brought this on me!" he raves; "that night in Tibet!"—as he strangles the hapless victim of werewolfery.

Then he sets out for his wife's bedroom. He climbs to her balcony. She flees downstairs. He jumps from the roof onto her lover, knocks him unconscious.

With night approaching, he races in his car to an estate he owns. There, he directs his caretaker to lock him in the Monk's Rest. "Don't open that door till sunrise," he directs, "even if I call to you. Keep that door locked till dawn!"

Alone, high in the tower, he lies on a cot. The moon creeps thru the window and, acting like a catalyst, its lunar rays affect him lycanthrop-

TRANSFORMATION INTO A WEREWOLF



London, reads this revolting account—and realizes that he has become a modern Dr. Jekyll & Mr. Hyde, a Jack the Ripper in lupine form. "I am a singularly singular devil," he says, "more singular than I ever dreamed any human could be."

Another night, as he locks himself away in a little room in an attempt to frustrate his feral instincts, he prays: "Oh, God, don't let this happen to me! But if it must happen, keep me away from the thing I love." Shortly thereafter the change comes over him and, once again a being of blasphemy, half human, half horror, he lopes out into the night.

At a nearby zoo he lets a "brother" wolf out of a cage, then attacks a girl in the park.

Chapter 8

Worse Things Waiting

At Scotland Yard, Dr. Yogami offers his theory that "there is a were-



lically. Again the hideous change possesses him: his eyes narrow, his eyebrows become bushy & slanted, his nose withers, his nostrils dilate & twitch, 2 teeth lengthen in his lower jaw, his upper lip wrinkles, his lower lip alters its shape to that of an arrowhead tufted with hair, his sideburns grow longer, his hair grows wild & disarrayed & down the center of his forehead in a v-shape.

Chapter 9

Kills the thing it loves

Two people arrive below the werewolf's "cell." He observes they are Ames, his wife's constant companion of late whom he has come to hate, and—Lisa herself!

The curse of the werewolf takes control. With superhuman strength & total disregard of his own life he leaps thru the window, shattering

the glass, slamming onto the ground in front of his startled wife & her escort. He starts to choke Lisa. Paul comes to her rescue. Glendon fights with Ames, temporarily is stopped when Ames strikes him a crushing blow with a walking stick.

But the man-wolf is soon on his feet again & pursues his terrified spouse into the house. In terror, Lisa attempts to climb the stairs to the safety of a locked door on the second storey. Too quick for her, Glendon catches up and, as his veins throb with the lust to kill the thing he loves, he is on the verge of destroying his own beloved when—

A shot rings out.

The Chief of Scotland Yard and his armed guard have arrived just in time. As the guard's smoking pistol falls to his side, the wolf-man stumbles, falls, collapses on his back, his prostrate body on the stairs, his head on the floor. As his life ebbs from his mortally wounded body, he has energy for just a few last words.



"Goodby, Lisa," he whispers. "I'm sorry I couldn't have made you happy."

To the officer he says, "Thanks for the bullet—it was the only way."

To himself he muses, "In a few moments now I shall know if all this had to be." And he expires.

As he dies, the curse of the werewolf is cleansed from his corporeal being. His face & form resume the natural human appearance of the respected scientist Dr. Glendon, martyr to a supernatural malignancy contracted by involuntary contact with a nightmare-being from the Midnight World...

The Werewolf of London is dead.

But his legendary story lives on.

Critical opinions of the time:

Marguerite Tazelaar, N. Y. HERALD TRIBUNE: "Strong nerves are needed to cope with this offering. During the unfolding of the picture Mr. Hull changes from his affable self into a monster that defies description. Hair



LABORATORY OF THE WOLFMAN



springs from his smoothly shaven cheeks, pointed fangs spread along his harmless upper lip, his hands grow clawlike & he bursts into wolf-like howling. If you care for melodramatic fare, this film offers it."

From a Hollywood trade journal: "Here's a horror picture which, due to expert casting & direction, should attract those who are not 100% creep & chill fans. For those who like the shivers, it has sufficient horror, suspense & action to please. WERE-WOLF will be able to hold its own with the best chillers. Make-up of Hull is startling after the manner of Frankenstein's creation. His performance as the monster is excellent. Warner Oland displays his usual savvy as the rival for the blossom, makes the characterization real. Stuart Walker's direction gives the

picture all the qualities it possesses without reaching for effects. Dialog & continuity are both smart & direct."

NEW YORK TIMES, 10 May '25: "The Rialto Theater is bidding farewell to Times Sq. this week with a nerve-jangling exhibit called THE WERE-WOLF OF LONDON. The theater will be demolished after the last screening of the picture. The Universal picture is credited to a story by Robt. Harris but it goes back further than that. It goes, in fact, to Robt. Louis Stevenson's 'Dr. Jekyll & Mr. Hyde', & permits Mr. Hull to be transformed, before the startled eyes of the audience, from a frock-coated botanist into a fanged apeman with homicidal tendencies & a wolf's howl swelling in his throat. This charm-

ing bit of lycanthropy follows the botanist's expedition into a Tibetan valley in quest of a strange flower, the 'mariphassa', which takes its life from the moon. Ignoring native warnings that demons inhabit the valley—"well, the rest of the plot you already know. Reviewer PSN concludes: "In the vein of THE INVISIBLE MAN, the picture races along in its presentation of the tragic spectacle of a man who realizes in his moments of sanity that he may be driven to the murder of his wife & others 'whom he loves best'. Designed solely to amaze & horrify, the film goes about its task with commendable thoroughness, sparing no grisly detail & springing from scene to scene with even greater ease than that oft attributed to the daring young aerialist. Granting that

With tel-eyescope

Snarling werewolf

Serious scientist



the central idea has been used before, the picture still rates the attention of action-&-horror enthusiasts. It is a fitting valedictory for the old Rialto, which has become melodrama's citadel among Times Square's picture houses."

Personal opinion (FJA): I revelled in the film when I first saw it at the age of 18, before **THE WOLFMAN** or the more recent **CURSE OF THE WEREWOLF**. And time had not dimmed its magic for me when I saw it again a few months ago on TV. Certainly the technicolored Oliver Reed was more ferocious, and the excellently made up Lon Chaney, Jr. more sympathetic, but somehow Henry



His eyes staring wide, Dr. Yogomi lies dead, his head ironically cushioned by the moriphoso plant, the Moon Flower that could have saved his life.



Dr. Yogomi of Tibet & Dr. Glendon of London, both victims of the werewolf's bite, fight to the death.
Werewolf & real wolf.

Hull still seems, to me, the most authentic werewolf of them all. I also appreciated Glendon's laboratory, my 3d favorite, I believe, next to Rotwang's & Frankenstein's.

LONDON WEREWOLF LORE
FOR THE FIRSTTIME in motion picture history 2 actors whose birthdays were the same date were cast in the leading roles of one picture. Hull was born 3 Oct. 1890, Oland on 3 Oct. 1890.

ONLY 17 and already frightened out of her wits in **THE BRIDE OF FRANKENSTEIN** and **THE MYSTERY OF EDWIN DROOD**, that was Irish-born Valerie Hobson who play-



ed the werewolf's wife. She was 5'6" tall at the time, weighed 130 lbs. & had dark gray eyes & ashen brown hair.

MOST DIFFICULT TASK ever given the Universal make-up dept., they called it at the time. The difficulty was, it was explained, that Hull had to change gradually from man to wolf & from wolf back to man. This gradual transition made it necessary to create a series of make-ups, each of which was slightly more completely wolflike than the other. But before he reached the actual transformation point, hair began to grow in great abundance on his face & hands. He was shown desperately shaving the palms of his hands in order to conceal from his wife what was happening to him. The make-up artists had to keep putting this hair back on & make it thicker as the transition point approached. Naturally the facial features had to be changed & the nose gradually made sharper; the teeth molded into fangs & the ears altered to the pointed ones of the wolf. But it had to be done by easy stages. The closing scene was the hardest, with Hull on the ground in the form of the half man. Very gradually he returned as it, er, were to the Hull man. The make-up men & cameraman agreed this sequence was the most difficult they had to cope with in the entire production.

QUESTION THAT BAFLED even Eric the Answer Man: "Where does a werewolf live?"

Only Donovan's wolfbrain could supply the answer: "In a warehouse!"

SOUND & FURRY. When it developed that not a single man in the Sound Dept. of Universal had ever heard a wolf bay, a technician was specially dispatched to the north country of Canada where wolves still roamed the wilds. In the hinterlands the sound man patiently waited for the sound he had been ordered to bring back alive, "a wolf's howl to send chills up & down the spine." At last his opportunity came: wild wolves gathered in a circle around the huge fire built by the guide. They howled hungrily; the sound man recorded nervously.

A FROG-EATING PLANT from the island of Madagascar was featured in one shuddersome sequence in the film. I don't recall seeing it in the shortened television but apparently in the original, as theatrically released in 1935, we saw "the plant reach out its tentacle-like leaves & catch a small child & start to draw it slowly toward its yawning maw, much like an octopus. You see it shake & quiver with anger when its feeding time is past & there are



WARNER OLAND as Dr. Yagami, accursed practitioner of Werewalfery.



VALERIE HOBSON as Lisa Glendon, who sees the man she loves slowly turn into a wolf before her eyes.



WEREWOLF's Director:
STUART WALKER

no more frogs or mice being handed it. The plant furnishes one of the biggest thrills in this film. During filming the carnivorous plant was kept from the gaze of not only studio visitors but, even the eyes of the studio workers."

SPECIAL FX MOONLIGHT. Making moonbeams was taken in their stride by the technical experts of the studio electrical department. To do the unusual job they designed a machine which resembled a big studio lamp but which had a core something like that used in infra-red ray lamps. This created the original light. Then it was thrown onto a specially built circular reflector, consisting of a myriad of metallic disks. From this was reflected the moonlight. That this light contained the same qualities as real moonlight was evidenced by the fact that it actually caused nite-blooming flowers to blossom. "The scene in which the moonlight creation is shown is one of the most dramatic in the entire picture for on the results obtained by Hull in his laboratory depends his life or an existence worse than death."

SCI-FI FAN. I don't know whether she was at the time she played in **THE WEREWOLF OF LONDON** but I know from talking with Spring Byington several years ago that nowadays she is an ardent reader of science fiction. "My a.i. diet keeps my imagination corpuscles healthy and active," the sprightly actress told me at a sci-fi gathering attended by Anthony "Rocket to the Morgue"oucher & Wendayne "Rocket to the Rue Morgue" Wahnman.

RAISING HOB WITH HOBSON. It was reported in '35 that the first time Valerie Hobson saw Henry Hull in make-up she started screaming & couldn't stop. She went into hysterics & had to be removed to the hospital while filming for the day was stopped. "I knew Mr. Hull was supposed to look horrible," she said, "but I had no idea he would look like he did. I took one look at him & then started to scream. I couldn't stop. He thought I was joking so he ran towards me & let out an unearthly yell while he reached out a hairy hand as tho to grasp my throat. Suddenly he and Director Stuart Walker discovered I was in the middle of a fit of hysterics. They rushed me to the studio hospital where they gave me a sedative. When I quieted down I was so weak I could not walk. I had to go home for the remainder of the day. It was a horrible experience, one which I never shall forget." Small wonder they call me the Ackermomster, considering I actually once frightened a scream out of Miss Hobson by the mere act of bending over her shoulder, from the row behind

her seat in a theater with the lights up, and asking for her autograph. This took place in Hollywood in what today is a TV studio from which Steve Allen has been broadcasting for some time.

CLAUDE RAINS was previously directed in *THE MYSTERY OF EDWIN DROOD* by WEREWOLF OF LONDON director Stuart Walker.

THE WEREWOLF LEGEND

by

ROBERT HARRIS

(Author of the Original Story)

One of the most prolific fields for motion picture stories has scarcely been scratched (in 1935). This untapped field is found among the legends & folk tales of the people in the back countries of Europe. These stories have been handed down from generation to generation, stories so weird & bloodcurdling as to send cold chills along the spine.

These people believe the legends of their forefathers. For centuries they have passed them on from father to son. Many of them have never been put down on paper but are passed by word of mouth. They are the greatest source for picture stories that exists today, only the film people seem to have passed them by.

Why struggle with problem plays & gangster stories when you have this untapped field of stories that are simply packed with all the tense human drama plus almost unbelievable thrills? I believe these folk stories & legends are clean & thrilling entertainment. That's why I decided to write this werewolf story.

I have long been intrigued by the legends of the werewolves. Unbelievable, yes. But still there is something startlingly gripping about the idea of a man turning into a wolf. Who knows but what in the centuries gone by this did take place actually? In those days they would have laughed at the thought of flying thru the air. So why should we disbelieve what is said to have happened then?

When you see a huge boat go down beneath the water & see it dart along like a huge fish, fire a projectile that sinks a big warship, then come to the surface again—well, if we did not know that can happen, do you think we would believe it? Would we believe it if the story had been handed down from centuries ago & if we had no submarines now?



Hull fights his wife's lover, the man he hates.

Death comes at last to the unfortunate werewolf.





45 Masterful make-up & a characterization to remember always.

COMPARED TO "WEREWOLF OF LONDON" "DRACULA" WAS JUST A SISSY!

By EDWARD EUSTACE

A VAMPIRE is always a gentleman except when it is a lady, but a werewolf is a brute. The vampire bleeds his or her victims with the neatness of a surgeon or a blackmailer, but a werewolf is inclined to leave things a shambles. The bite of the vampire does not mean instant death, or necessarily death at all. The bite of the were wolf kills at once or infects with lycanthrophia, the contagious werewolf disease, eventually fatal. However, there is one consolation. You do not have to go to any special trouble to kill a werewolf, such as driving a stake through his heart. The ordinary rifle or revolver bullet does the trick very nicely.

All these points of difference between the vampire and werewolf will be moot subjects when "Werewolf of London," Universal's latest and reputedly best thriller comes to town. It will unquestionably cause discussion about "Dracula," the first of all shudder films, also, a product of the same Universal studio. Henry Hull's portrayal of the werewolf, a man who periodically is afflicted with wolf madness, will be compared with Bela Lugosi as the vampire Count Dracula.

However, according to advance reports emanating from the Universal studios, the sinister Count Dracula will be considered a mere sissy when Hull's werewolf takes the screen. The Makeup of the noted stage actor is said to be a more appalling affair than the one which Karloff wore as the Frankenstein monster. It took six hours daily to put on, and two hours to remove. Fangs, two inches long, which are fitted into the lower jaw, and an entire false forehead are a few simple details of this involved makeup.

While unearthly creatures are by no means strangers to the cinema ever since "Dracula" started the fashion back in 1931, this is the first screen appearance for the werewolf. Strange as it may seem and believe it or not, there is evidence for his existence in real life too. Just as the folk lore of all countries have stories of vampires, so have they of werewolves. Science now recognizes both as pathological cases.

According to Montague Summers who has written learned books on both subjects, "werewolf" means "man-wolf," a man who thinks he is a wolf and acts like a wolf as Hull does in the film. Like the vampire the werewolf feels the urge to do his deadly work at night, when the moon is full.

With the werewolf there is said to be a change in appearance, more or less marked when the victim feels the wolf possession coming on. This happens in the case of Dr. Glendon, the character played by Hull, who shows many of the characteristics of a wolf when the moon is full.

Once a vampire always a vampire; there is no known cure for the disease. Werewolves are more fortunate, but not much more. There is thought to be a cure for the Man wolf seizure. It is called the *Mariphasa lumina lupina*. This is a flower which like the century plant blooms only by moonlight and is found in Tibet. Dr. Glendon, plant scientist is searching for this flower to study it when he becomes infected with lycanthrophia from Warner Oland who has the part of an Oriental scientist, Dr. Yogeni, also a sufferer.

END



WEREWOLF OF LONDON

Universal's Supreme
Shocker!

Presented by
CARL LAEMMLE

Starring

HENRY HULL
WARNER OLAND
VALERIE HOBSON

Lester Matthews + Spring Byington
Clark Williams + Lawrence Grant

Story by Robert Harris

Directed by

STUART WALKER

Produced by

STANLEY BERGERMAN

Robert Harris, Associate Producer

THE CAST

Dr. Glendon	HENRY HULL
Dr. Yoganai	WARNER OLAND
Lisa Glendon	Valerie Hobson
Paul Ames	Lester Matthews
Miss Ettie Coombs	Spring Byington
Hugh Benwick	Clark Williams
Lady Forsythe	Charlotte Granville
Colonel Forsythe	Lawrence Grant
Dr. Phillips	Reginald Barlow
Hawkins	J. M. Kerrigan
Head Cooley	Louis Vincent

MUNSTER GO HOME! YOUNGSTER GO SHOW!

when the Famous Munsters of Filmflam get into the movies, it's frantic antics.



The Munsters dance the wow-fusi when they discover they've inherited a mansion.

FAMOUS MONSTERS OF FILMLAND



Seasick Herman has such a high head, Lily has to give him ice on the racks.

On the ship, Eddie Munster cuddles his Waaf-Waaf doll as he prepares to take a nap in a dresser drawer. Frankly, that looks more like a were-woot doll to us!





"Walf down one of these pills," says Grandpa, "and you'll be in for a hairy-ing experience!"

Why Count Dracula left Transylvania: he couldn't stand Grandpa's walf hawls!



the munsters all at sea

Prry the poor passengers—can you imagine a boatload of people with the Munster family aboard? Already the *normal* people are seasick and then they see *green* people like Herman, Lily, Grandpa & Eddie! It would be enough to make the Rock of Gibraltar unsteady!

It all begins one dark & gloomy nite (just the kind the Munsters like) when Herman comes home from a stiff day's work at the undertaking parlor. He immediately senses something is up as Grandpa is sitting in his old electric chair, the one the family uses for reading death notices. It seems Herman's uncle has died and in his will has left his entire estate to Herman, provided he can claim it within 10 days in person.

So off the Munsters go to rate the estate, which is overseas. Hence the ship trip.

grandpa becomes grand paw

On the high seas, Grandpa (as usual) has no trouble getting into trouble. Altho he has cooled it considerably since his batty days when he flitted about with Count Dracula, gramps keeps from getting cramps in his old age by constantly experimenting. He plays the role of mad scientist to the hilt. Sometimes farther. To keep himself from being bored on this voyage, he invents seasickness pills. (No, no, not to cure seasickness—to *cause* it.)

Unfortunately Grandpa mixes his C6 Pills with his anti-wolfbane powder . . . and turns himself into a wolf!

The ship's officers promptly put the wolf-munster in the doghouse and declare he will have to stay there for 6 months before being allowed ashore!

But Lily is a clever filly and by a bit of bors-ing around manages to smuggle Grandpa thru Customs.

How?

She has him snuggle around her neck—like a turpiece!

The disguise, however, is almost discovered when Grandpa forgets himself—and snaps at a passenger!

strange manor & stranger manners

Once ashore, the Munsters head for the mansion they've inherited. On the way, they stop at a local bar (just like everybody does in Transylvania when they're on their way to Dracula's Castle) to ask directions.

They are amazed at the reactions.

The barmaid becomes hysterical.

Alfie & Joey, two men working at the bar, show great fear—for they are the men who move mysterious coffins in & out of the manor's dungeons at nite!



How to get a Hot Foot! If Grandpa & Herman Munster don't watch out, they're going to step right into that boiling pit!

At the big old house, an unusual welcome awaits the visiting Munsters from America. They are met by their foreign cousins: Lady Effie (Hermione Gingold); her sinister butler, Cruikshank (JOHN CARRADINE); and her children, Freddie (Terry-Thomas) & Grace. These Munsters on the European side of the family tree are determined to frighten away the American branch and have arranged a nitely display of hauntings, sliding panels, weird moans . . .

However, far from being frightened, the Munsters are delighted. "How considerate of our cousins to go to so much trouble to make us feel at home! Let's not hurt their feelings, tho, and let them know we thought the performances



"I usually have a cup of afternoon tea in order to get a lift," says Hermione Gingold, "but this is going tea for!"

—especially the ghosts in bedsheets—somewhat amateurish."

enter—"the Griffin"

Lady Effie, Carradine & children decide they will have to go to greater lengths to scare the Munsters away and to protect the terrible secret of the manor.

The Secret?

Aha! A mysterious mastermind known only as "The Griffin" knows. This secret person directs the midnite operations wherein coffins (containing who knows what?) are carried in &



Via First Class Coffins—the only way to travel.

What the well-dressed ghouls will wear this season: polka dots. (Did you ever try to poke a dot?)





When Herman Munster yawns, he makes Joe E. Brown & Martha Raye look like they've got their mouths shut.

out of the manor dungeons by Alfie & Joey.

Hi-lite of the film is reached when Herman is talked into racing Marilyn's boyfriend, Roger, in an annual auto speed contest. On race day, Lily & Grandpa are overpowered and imprisoned in the dungeon, where they are guarded by Terry-Thomas. "The Griffin" knocks Roger out in the garage and ties him up.

Then the Griffin takes Roger's place and goes after Herman in the race!

Who wins the race?

Do Lily & Grandpa escape from the dungeon?

Who is—the Griffin? (John Carradine? You guessed wrong!)

For the answers to these amazing & amusing questions, follow your ears to where the laffs & shrieks are: the theater where **MUNSTER, GO HOME** is slaying.

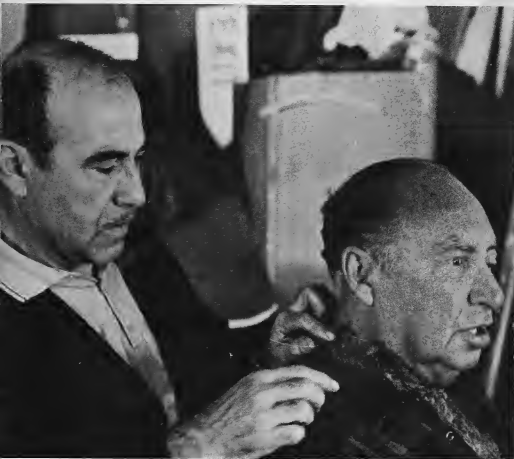
Er, playing.

END

Herman, in his hopped up Dragula, gets ready for the race of his life. Or is it a race for his life?—against "The Griffin!"



THE MEN BEHIND THE MONS



HARRY THOMAS begins 5 A.M. work on CHAS. KRAMER for THE NIGHT CRAWLERS. THOMAS builds up with latex & tissue paper.

TERS

SO YOU WANT TO BE A MAKE-UP MAN?

by VERNE LANGDON

WE'RE GOING to dedicate our column to a day in the life of a Make-Up Man in order to give you an idea of what you're in for if you decide on make-up as a profession.

5:00 A.M. and make-up master HARRY THOMAS arrives on the set of *THE NIGHT CRAWLERS*, make-up kit in hand, ready to go. After a brief conference with the pic's director, THOMAS is introduced to actor Chas. Kramer. "I want him to have severe burns on his head, face, chest and hands" explains the director, and HARRY THOMAS begins another day.

Continued build-up of latex rubber, tissue paper & cotton odd to the scorched face of Kramer. Mask is colored with costor oil base make-up.

6:45 A.M. sees Kramer with a coat of vaseline on his face, chest & hands as HARRY begins a slow build-up of latex rubber & tissue paper to look like a burned effect. Thomas keeps up a running line of conversation to keep himself & the actor awake!

8:00 A.M. Coffee break is called but THOMAS continues with his work. Pieces of cotton are worked into the latex rubber & tissue paper, along with colored BASS VIOLIN strings which represent VEINS & ARTERIES! This is done to both face & hands of the patient actor.

9:15 A.M. KRAMER is ready to "work" in

KRAMER has to eat lunch, and with the THOMAS make-up it's possible to do so without frightening the local waitresses to death: just slip it off!





BEAUTY (Mamie Van Daren) inspects **BEAST** (Kramer) after lunch break as **HARRY THOMAS** puckers his lips far walf whistle. (Well, wouldn't you turn into a wolf too if you met a Living Doll like Mamie?)

Another make-up, another monster! **HARRY THOMAS** makes actor look like **MR. HYDE** for life insurance commercial. After dinner, yet!



front of the cameras, and **HARRY THOMAS** is ready for a cup of coffee! Heading for the coffee machine, he is interrupted by the assistant director who thinks Kramer's face is "a little too pink." Back to the make-up table in a hurry, Harry!

10:00 A.M. and everyone has approved the singed face of Kramer. By this time someone has emptied the coffee pot!

12:00 NOON Lunch break is called. Because **THOMAS** has made a mask-like make-up for Kramer, the actor can remove his "face" and eat lunch in peace. The **THOMAS** creation peels off just like a banana skin!

While everyone is on the lunch break, **HARRY** rushes over to Columbia Drug Company in Hollywood for some (gulp!) castor oil . . . base make-up, having run out during the morning's make-up session. This is the only type of make-up which can be used on latex rubber, and **HARRY** will need it for retouch when Kramer again wears the scorched face, etc.

1:30 P.M. finds Kramer back in the make-up chair as **HARRY THOMAS** re-applies the hideous make-up to the actor's face, chest & hands. **HARRY** then "stands by" on the set until shooting is completed at 4:30 P.M. After helping Chas. Kramer remove the scorched-face make-up, **HARRY** heads for his car and the nearest hamburger stand!

5:00 P.M. Over a quick dinner (burgers & a shake) **HARRY** explains that he "works out of his kit." This means that he seldom is allowed time to plan his make-ups but rather must create them on the spot. "Sometimes I haven't even read the final script when I get to a studio, and they expect me to have all the answers right here" (he pats his make-up kit). A later examination of *The Kit of Thomas* revealed latex rubber, Yak hair, Q-tips, scissors, curling iron, surgical adhesive, bits of gauze & used strips of latex rubber, noses, scars, eye tabs (for Oriental effects), hair pins—and small packages of instant coffee! "I use the instant coffee for shotgun blast scars!"

5:45 P.M. and **HARRY THOMAS** excuses himself from the dinner table; "I've got to get over to Producers Studio . . . they want me to make an actor look like **MR. HYDE** for an insurance company commercial. We should be working until around midnite, so drop around if you have the time."

HARRY told me the next day they didn't "wrap up" until about 2:00 A.M. That was OK since he didn't have to be at the studio until 5:00 A.M. to work once more on the burned monster!

DO YOU STILL WANT TO BE A MAKE-UP MAN? If so, then check here next issue as we answer a few questions for you, give a few tips on LAB WORK, and tell you about the S.M.A. (Society of Make-Up Artists) which we were going to cover this time. See you next issue!

END



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Witcher MIDNIGHT MIX UP

holy horrors, are these titles ever addled!
can you make 'em add up right?

Louis Hayward in—THE MYSTERIOUS HORROR?



Can it be THE THING THAT LEAPT FROM NOWHERE?





The never-to-be-forgotten Dwight Frye of **FRANKENSTEIN** & **DRACULA** fame. Does he here appear in **THE SECOND FACE OF DR. JEKYLL** or—what do you think?

what a mess: guess! guess!

THE HORROR IS AMONG US.

Ever hear of it?

THE MAN WITH THE DEATH MASK.

Doesn't sound familiar? (Clue: it was a serial.)

THE WEREWOLF'S DAUGHTER???

(She was Nina Foch.)

DREAM WITHOUT END.

Doesn't sound very horrifying? But critics & fans alike agree it's one of the best horror films ever made! Better even than **THE HAUNTING**, **THE INNOCENTS**, **THE UNINVITED**!

give up? (yup!)

THE HORROR IS AMONG US is what they called **THE CREATURE WALKS AMONG US** (3d in the Blacky LaGoon series) in Germany.

Germany was also where they used the title **THE MAN WITH THE DEATH MASK** for the serial **THE SCARLET GHOST**. (Wouldn't that make you see red?)

DREAM WITHOUT END was the rather tame German name for the terrifying **DEAD OF NIGHT**.

And **CRY THE WEREWOLF'S DAUGHTER**? That was what the French called **CRY OF THE WEREWOLF**.

So now, the Guessing Game for this time.

To what title do you believe **THE MYSTERIOUS HORROR** belongs? (Those Germans did it again! The mysterious horror was a giant hlob.)

CREATURE OF THE DEVIL (blame the French for *that* title change.)

THE SECOND FACE OF DR. JEKYLL (German name for—?)

And last, but not least beast, **THE THING THAT LEAPT FROM NOWHERE**! (As the frightened French called it.)

Your task: puzzle out which title belongs with which pic and what the American names are.

You have till nexttime to figure out the answers. Answers & a new batch of mixed up monster titles in *FM* No. 42.

answers to last issue's 4 puzzlers



Oliver Reed in Hammer-Universal's **CURSE OF THE WEREWOLF**, known in France as **NIGHT OF THE WEREWOLF**.



Witch Barbara Steele in the famous **BLACK SUNDAY**, known as **THE HOUR WHEN DRACULA CAME** in Germany.

DEMON WITH THE BLOODY HANDS was what they called this in Germany. 'Twas **BLOOD OF THE VAMPIRE!**



THE CREATURE FROM THE BLACK LAGOON, (Uni. 3D). In France, **THE STRANGE CREATURE OF THE BLACK LAKE**.





In Sweden the newspaper ads & movie marquees shrieked **CONTINENT IN PANIC** when this Universal thriller played.

Uni-
END



DEDICATION: This issue is gratefully dedicated to **STANLEY BROOKS**. His efforts know no bounds when it comes to helping make **FM & MW** better books. The monster world (and the everyday world) would be a better place if there were more people in it like **STANLEY BROOKS**.

HOT AS A FEAR-CRACKER

Love your magazine! I have been telling everybody about it and half the kids in school have copies now. (Copies? We'd rather they had the real thing. The real THING, that is.) I & my ghoul-friend put on an act, pretending to sing like Drac & Vampira on the Spike Jones Spectacular record, and the gang at school thought it was real cool and even the teachers got a bang out of it.

VALD GUNSON
Yakima, Wash.

WHAT A "BATTING" AVERAGE

I went batty over your 40th issue! What a cover! Cobb is the Karloff of Monsterdom artists. I don't remember any face like that in **HORROR HOTEL** but who's complaining?

"Monster Mix-Up" is one of the greatest features ever invented. It gets more interesting every time. It gives plenty of facts you learn nowhere else and gives you plenty to puzzle over.

The way you presented the pix in **DINOSAURUS** was spectacular.

"The Great Lugosi Mystery" was suspense writing at its best.

SHE-CREATURE I had seen before. It belonged in a Yearbook.

"The Unknown" was one of the great-



est mystery fotos I ever saw in my life. Long Live Karloff!

RUDY SWEET
Tallahassee, Fla.

"FRANKLY" AMAZED

I was amazed by the "Fantastic Frankenstein from France" and at no time realized they were puppets or that small.

Did Edward Van Sloan play in the stage version of **DRACULA**? (Yes.)

"To Kill A Mocking Bat" was great. I was looking forward to something like this.

What do you think of the 1922 classic, **NOSFERATU**? (Very interesting. And that weird man Schreck REALLY looked undead, a living death's-head.)

Who would you say was a better horror actor, Lugosi or Karloff? (Karloff.)

Who do you consider the greatest make-up artist ever known? (Lon Chaney Sr., then Jack Pierce.)

ROBT. F. JACDBS
Taunton, Mass.

GIANT STOMACH ACHE

I was just about sick when I saw **VILLAGE OF THE GIANTS**. Bert I. Gordon has made some real bombs in his time but this tops them all. It stunk! I hope some day to see Harryhausen do Wells' "Food of the Gods" the way it should be done, with animation. The original story is great, with giant bees, rats, chickens, vines, etc.

DAVID CLARK
San Diego, Calif.

WANTS "GIANT" FILMBOOK

In my opinion **VILLAGE OF THE GIANTS** was new & good. I hope you will publish a Filmbook on it in the future, also on **MAGIC SWORD**, **JACK THE GIANT KILLER** & **ATTACK OF THE PUPPET PEOPLE**.

JIM JONES
Winnipeg, Manitoba, Canada

THRILLED TO DEBT

No. 40 was so great that I bought 2 copies, one as an investment. Altho I do not have much money, I am sure by the time I grow up it is going to be a collector's item that will be worth many times what I paid for it.

Things that made it great: foto of the model, as it looks today, from **JACK THE GIANT KILLER**. Trial make-up of Karloff for **THE DARK HOUSE**. "Stings to Come." The cover, Verne Langdon's Make-Up Dept. "You Axed For It!"

Dislikes (few): Castle's Dept. (not newsworthy enough). Cross-eyed **DRACULA**.

FRED AKER
Chicago, Ill.

APPEAL FOR PEEL

Everyone is praising Chris Lee these days. I just saw the re-released **HORROR OF DRACULA**. I must admit his acting was xint but I also saw **BRIDES OF DRACULA** and I think David Peel handled the title role just as good as Chris did, if not better. Your magazine hardly ever mentions him. I know the millions of Lee fans disagree with me but how about more on David Peel, like a cover story on **BRIDES** perhaps?

ROY HANSFORD
Boston, Mass.

SHOCKED

The truthfulness of the editor doesn't startle, it stuns me! In the last few issues you have personally admitted that your magazine is aimed mainly at America's pretense! For this alone you deserve a medal—99 per cent of all editors of mags with the younger set in mind refuse to admit that they are anything less than the toast of college graduates! I am only 14 and realize with pride that

WANTED! More Readers Like



BRIAN CLIFTON



MICHAEL POWELL

I am the exception to the rule that most older (teens up) people just couldn't care less about filmmonsters. Serious horror film students are a rarity while little children all over the world are fascinated at the combination of comedy & horror in your 2 magazines. You're tops!

WM. KERR
Hanford, Calif.

TAN VAMP

Oh-oh, somebody goofed, in **DR. TERROR'S HOUSE OF HORRORS** the girl

vampire ate, drank and stayed in the sunlight! Other than that the movie was nice & gruesome.

BRIAN JOHNSON
Camden, N.J.

40 DOWN, 60 TO GO!

Some of the older kids say, "Change FM," and I respect their views. But I think FM should stay always the same, a magazine which supplies good horror articles & accurate information on past & future monster films. One of the most saddening things to anyone is to see something they like that is simple turn into something complicated. All I'd like to do is to see the 100th issue of FM. (We too!)

GEO. HUBER
(Address missing)

"MAKE MINE MODERN"

With all the complaints about the current batch of monster films and referring back to the "good old films with good old plots" I thought it was time for someone to defend today's films. The movies change with the times, you know, and now that it's the Space Age the horror trend leans toward the "Invasion from Mars" type instead of yesterday's human vampire or lumbering Frankenstein monster. I'm a genuine monster lover and would much rather see THE BLACK SCORPION or WAR OF THE WORLDS (2 films I considered xint) than DRACULA or THE MUMMY, films without much monsterism.

Your mag is the only thing that makes my hair stand on end, chills run up my spine and my eyes become bloodshot. (You better see your undertaker at once!)

S. N. RØDER
Baton Rouge, La.

The Horror Make-Up of—



DAVID HIROMANN

SPACE FILLER

Don't publish too many space stories, they only clutter up the magazine.

DAVID L. PRICE
Green Bay, Wisc.

THE DEATH OF HENRY FRANKENSTEIN

What were the circumstances surrounding the death of Colin Clive?

MIKE KENNEY
Oscoda, Mich.

• You are asking the editor to think back nearly 30 years to when he was just out of his teens. As I remember, Clive simply died suddenly & unexpectedly of pneumonia. That illness was more dangerous in those days than it is now. He died in Hollywood. It was possible for the public to visit him at the funeral parlor, and I did, as I did Bela Lugosi 10 years ago, mentally paying last respects. Colin Clive lay in bed much as you saw him in BRIDE OF FRANKENSTEIN. He looked just like himself, asleep. What a pity he couldn't have lived on like Lugosi, Rains, Karloff, Lorne Chaney Jr., to perform in many more of the type of roles in which he was so good. As the Lee or Price had died after a couple of outstanding horror movies. We have much to be grateful for that so many of the Great Ones have survived so long.



THE GORE SCORE

Do you believe all the gore & blood in some horror movies is necessary? (No. Most recently I could have done without the catsup in DRACULA, PRINCE OF DARKNESS.) Take for example BLOOD FEAST OF A THOUSAND MANIACS (aren't you running 2 titles together?). I'm beginning to believe that gore is a cover-up for bad acting, bad writing & no plot. When I see one of these low grade movies I go to my box of books and grab an out-of-print FM and sit down to a good scare. It seems that you keep improving with age, like good wine (or other things).

PAUL S. MEADE
Huntington, W.Va.

BIG HAND FOR KHARIS

I have to hand it to you, THE MUMMY'S HAND comic strip was great. In fact, I got all wrapped up in it and forgot to take my tana leaves. Now my friends all call me "Dusty."

DANNY (Dusty) BROWN
Albuquerque, New Mex.

Want to write us? (As if we could stop you!) Address your comments, criticisms, questions, rants, raves whatnots to —

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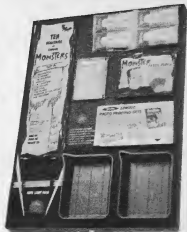
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CHAPTER 2—The Bat Cave

The Batman lands wharf at a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batman's hideout, the Bat Cave, the gangster reveals that a Dr. Daka (J. Carroll Nash) directs the ring from the House of the Open Door. Disguised, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Mocking ropes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and overcome a number of the inmates. They carrying the unconscious Linda, the Batman slowly makes his way back over the cables. One of the gangsters breaks a wire and launches the now and against the cables. Sparks and flames engulf the pair. Suddenly the Batman uses his balance and he and Linda plunge into space!

CHAPTER 3—The Living Corpse

The Batman leaps from the car as it plunges over the cliff. At home, an assignment from Washington awaits him. He is to protect the new Lockheed airplane motor. Two of the Lockheed men are abducted by Daka and transformed into Zombies. Just before a test flight, the Batman secures himself in the plane. No sooner is he hidden, than the new Zombies enter the plane disguised

in pilot's clothes. Following Daka's radio directions, the Zombies take the plane into the air. Suddenly the doctor sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane attracts attention and suffers a direct hit, and crashes to earth!

CHAPTER 4—Poison Peril

The Zombies are killed in the crash-up, but the Batman miraculously escapes injury. Back to low, Gotham (Charles Middleton), an old friend of Linda's uncle, is searching for him. He has discovered a radium mine, a source of Daka's power, and intends to lure him to an old smelter, in order to force him to reveal the mine's location. The Batman learns of Daka's ruse, and takes Robin's place at the rendezvous. He and Robin attack the gangster and a bevy of royal fellows. In the melee, an acid vat is tipped over, and a stream of acid hits an exposed high-voltage wire. There is a blinding flash. Debris and timber fall, burying the Batman!

CHAPTER 5—Executioner Strikes

Robin releases the trapdoor and pulls his pal to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Though suspecting a ruse, the Batman goes there. Daka's man empowers him and pushes him into a crate. The note is then tossed into a room of ravenous alligators. It crashes down on the beams standing there, sets ferocious attack!

CHAPTER 6—Doom of the Rising Sun

Robin comes to the Batman's rescue. He knocks out one of the gangsters and frees his fighting friend. The pair crash into Daka's inner sanctum, and after a terrific battle, overpower Daka and his men. The Batman orders the doctor to return Linda and her uncle from their Zombie state to normality. After doing this, Daka, makes a break for freedom, and is accidentally plunged into the alligator pit. As the police arrive to take the gangster into custody, the Batman and Robin disappear—their work, for the present, is done!

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